

BAY AREA

# ACCORDION CLUB

FEBRUARY, 1996

## February General Meeting

by Val Kieser

In my opinion, this was one of the best meetings we have had. I loved every bit of the music.

First off, our President, **Bob Berta**, made a special presentation to **Ed and Isabel Massolo** and to **Frank and Donna Panacci** for all their hard work in setting up and taking down our meetings and making them run smoothly, including the refreshment detail. Each couple was given a beautiful blooming tulip plant. A well-deserved recognition for these

hard-working people.

**Bob Berta** then announced that **Hector Silva** from "Forever Tango" was among us at this meeting, a guest of our tango and bandoneon aficionado, **Peter Adler**. See notes about **Hector Silva** elsewhere in this newsletter.

**Bob** then showed a photo of the five original founders of BAAC back in May, 1990: **Lou Soper, Walter Traverso, Rusty Bartoli, Jim Holliday,** and

*cont. on p. 4*

## MARK YOUR CALENDARS

**March 4th, Monday.** BAAC General Meeting featuring The Internationals. (See little writeup on p. 6) Donworth Hall, 22nd & Eucalyptus, S.F., just north of Stonestown Shopping Center. 7PM.

**March 6th, Wed.** BAAC Board Meeting, 7:30 PM at Ed Massolo's, 612 Lassen, So. S.F. Guests welcome. Call Ed at (415) 589-8409 for directions.

**March 11th, Monday 7:00 PM.** BAAC Fun Band Practice, House of Parties. Call Domenic, (415) 587-7557.

**March 13th & 27th, Wednesdays 7:00 PM.** BAAC Accordion Practice, House of Parties. Call Joe, 510-832-6938.

**March 8 - 10, 1996.** Texas Accordion Association Convention in Fort Worth. Call Norman Seaton at (214) 270-3791.

**April 1st, Monday.** BAAC General Meeting featuring **Forever Tango** performers and Lou Jacklich and friends. Ken Olendorf's guest appearance has been postponed until August.

**July 7th, Sunday.** BAAC Picnic. Swiss Park in Newark.

**August 18th, Sunday.** BAAC Inauguration and Honors Dinner. Plan to attend!

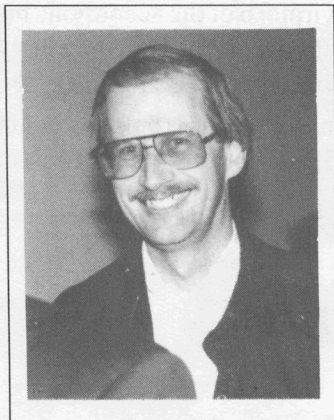
**August 24th and 25th.** Cotati Accordion Festival.



*Sev Garcia, Bart Beninco*

## PRESIDENT'S COLUMN

by *Bob Berta*



I am really amazed at the path our club has taken in the few years since its inception. At the February meeting I was shown a picture of the 5 original members of our club in 1990. In just a few short years we have grown to well over 300 members. And the stature of our club has become so immense that we are seen as the premier club in the US (if not the world).

I belong to an accordion news group on the INTERNET. I am constantly getting notes from other accordionists around the world who envy our activities. All these accolades are great but we need to keep on thinking of new ways to expand our club. We are making an effort to go beyond the standard piano accordion/European styles of music. In the last two

months we have had a performance of the music of China (Mongolia), and music of Bulgaria. Our club has seen a strong presence of the Russian Bayan at the hands of some of the greatest virtuosos in the accordion world. And thanks to the hard work by Peter Adler we are getting into the Argentine Tango and the Bandoneon (see related article).

You can look forward to even bigger and better things down the road. But a few persons can't do it all. A special thanks to those hard working members and the board members who make IT happen every month. This last month we recognized the Massolos and Panaccis who open the doors, setup the chairs and tables, provide coffee and sodas and than take them down after the meeting and never complain (well once in a while!). So next time you see those harried members rushing about take the time to thank them for their hard work.

### *Across the Editor's Desk.....*

January 13, 1996

Dear Fellow BAAC Members,

Thanks for asking at the last general January meeting to start a scholarship fund for accordion students to further their educational goals. Although it's been around thirty years since I began and completed my higher education in the CA State University system, and there was a Vietnam war alternative to make me take my studies very seriously, it still seems like only yesterday that my wife and I were struggling students. We lived at the generosity of our parents, the government, many kind and generous employers and several scholarship aid funds

that were available at that time, including an award from the No. Calif. Accordion Festival organization.

Having since achieved many of our personal and business goals, been blessed with the arrival of and participation in educating three of our four daughters through college and beyond, we acutely realize the necessity of any financial help that can be set up and administered fairly to deserving students of serious intent.

I think one criterion for receiving any financial aid from BAAC should be regular participation in performance for the club, attitudes and, of course, other scholastic qualification and achievement.

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I consider it my privilege to either begin or add to this scholarship fund in a form of pay-back for the many advantages offered me through my training, involvement and sharing because I began to play and love the accordion at a very young age. I think playing the accordion is a most important discipline for the development of all thought processes and motor reflex functions of living a more happy existence. And performing well certainly brings great joy to both performer and listener. And all will agree the world could use more Joy!

Sincerely,

Ken Chambers



## BAAC Feb. Board Meeting

### Synopsis

- Treasurer Ratnikas reports total funds \$8082 in checking, savings, and CD.
- A letter from Domenic Saso requested that the Board approve rent payment to the House of Parties for rehearsals of the Fun Band and BAAC Ensemble. The Board approved such rent payments through the end of the current fiscal year (6/96).
- The date for the '96 BAAC Picnic has been changed to July 7th because Swiss Park had a conflict.
- The Board finalized with guest Jim Boggio many of the details of Jim's proposed Cajun workshop. Frank Panacci is working with Donworth Hall to find a suitable date in April. BAAC will cover Jim's expenses (mostly for additional musicians) up to \$700. Details next month.
- Mary-Alice moved that we target one-half the proceeds of our monthly drawing to the BAAC Endowment Fund. Motion passed.
- Marian presented a marketing plan for promoting the accordion from the agency with which the American Accordionists Association is working. She asked that BAAC, as (with Chicago) one of the two largest and most prominent accordion clubs in the country, increase its donation to that fund from \$100 to \$500 to help them meet their \$12,000 goal (\$9500 already promised). Motion passed.
- Survey responses from new members are coming in well (about 50% response) and Marian is tallying the results. She presented a preliminary report and will do more at subsequent meetings.
- We agreed to make up more business cards so that all members may carry some. Marian will handle with the newsletter printer.
- Joe proposed that we hold a concert this year featuring both ensembles and the Fun Band. Proposed time is autumn....more discussion later.
- Frank Montoro proposed some long-needed changes to the bylaws. The Board agreed tentatively, requesting time to study his suggestions. We will attempt to present these changes to the membership at the March meeting for their comments and approval.

MK

## The CD Review

by Henry Doktorski

### VIRTUOSO by Marin Nasturica

Romanian born Marin Nasturica is indeed a virtuoso of the accordion; his right-hand technique is dazzling, the tone of his instrument is incredibly round and sweet, and (most important of all) his taste is very refined.

*Virtuoso* features eleven tasteful transcriptions of standard romantic violin and piano works, plus four transcriptions of Bach harpsichord and violin pieces. The arrangements are superb; throughout most of the album the accordion is supported and contrasted by strings and piano, just as a shimmering diamond is framed by a golden setting. Every piece on the album is a gem. Nasturica's performance of the Chopin *Prelude in E Minor* is exquisite and his rendition of an excerpt from the Katchaturian ballet, *Lezhinka*, is exhilarating.

Many of the pieces feature two right hand accordion parts which were recorded by Mr. Nasturica separately (sound on sound). The end result sounds like two virtuoso accordionists performing a duet together. The Bach keyboard pieces (originally written for harpsichord) are unusual, yet distinctive; the accordion plays only the right hand part and the piano plays only the left. This provides a nice contrast and highlights the melodic genius of Bach's counterpoint.

The only drawback in the entire album is that occasionally the accordion and the ensemble are not quite together rhythmically. This is especially noticeable in the Bach *Prelude and Fugue* where sometimes the pianist momentarily lags behind the accordionist and has to rush to catch up. I wish the performers would have recorded more takes and spliced the best parts together.

Despite this weak point, *Virtuoso* by Marin Nasturica is an album of exquisite taste and beauty, and will be a welcome addition to the libraries of aficionados of bel canto accordion music.

Rimsky-Korsakov:	Flight of the Bumblebee
Dinicu-Heifetz:	Hora Staccato
Monti:	Czardas
Provost:	Intermezzo
J.S. Bach	Prelude & Fugue in C m
	Aria (Air on a G string)
	Concerto in D m (1st movement)
Paganini:	Caprice #24
	La Campanella
Chopin:	Prelude in E m
	Valse
	Prelude in C m
Kreisler:	Schon Rosmarin
Katchaturian	Lezhinka

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Outremont, Quebec H2V 3X1, Canada

Readers are invited to submit CDs for review in this column to: Henry Doktorski, 715 Ivy St. #1, Pittsburgh, PA 15232.

CELEBRATE THE ACCORDION!!!

1996 IS THE YEAR OF THE ACCORDION!!

*January General Meeting, cont. from p. 1*

**Dominic Palmisano.**

**Bob** announced our BAAC dinner,



*Jan Schellenberger*

which will be held on August 18th at the Irish Cultural Center. For now, please save the date. The newsletter will contain more information in May or so.

**Ed Massolo**, the evening's MC, introduced the first player of the evening. **Jan Schellenberger**, our award-winning student of **Peter DiBono's**. Wow!

Did he knock everyone's socks off with *Petite Valse*, Gershwin's *Somebody Loves Me*, *Carnival of Venice* with all the variations beautifully executed, and music from *Cinema Paradiso*. **Jan** has become a very poised, relaxed player, and the difficult arrangements and fingerings don't seem to faze him anymore. Bravo, **Jan!** Bravo, **Peter!**

Next we were treated to **Larry Martin**, a guest of **Mary-Alice Eldon**, who, despite a vision handicap, did a beautiful job playing *Blue Spanish Eyes*, *Alley Cat*, and *Flight of the Angels*. I especially admired **Larry's** method of bass-playing, alternat-



*Mike Zampiceni*

ing the root, the third, and the fifth with the full chord (can you follow me? If you were listening closely, you know what I'm referring to.)

Next came **Mike Zampiceni**, who hardly needed introduction. He played *Tantalizing* (Magnante), followed by *Rigoletto Quartet* (a difficult piece, beautifully done), *Accordiana* (Magnante). The last piece had some interesting rhythms, including use of accenting the second and fourth

beats of the measure during part of the piece. As an encore (demanded by the audience), he played a beautiful rendition of *Brazil*. This was particularly remarkable, since *Brazil* was the choice of an audience member, not **Mike's**.



*Arnie Krenn*

Next up was one of our all-time favorite performers, **Frank Panacci**, who started off with *Indian Polka* as written in 1927 by John Pezzola, a very interesting number that I had never heard before. Then he played Monti's *Czardas*, which he has been working on for the last couple months, and it proves that hard work pays off — it was beautiful! Next he played another number that he has worked very hard to perfect: *España Cani*, a number familiar to all of us, and especially well done by **Frank**. His last choice was also difficult (how in the world do you do it, **Frank?**), *Trieste Overture* (Pietro Deiro).

**Arnie Krenn** and his Concerto MIDI started off the second half of the meeting. **Arnie** first announced that he was "petrified." Come on, **Arnie!** You surely didn't come across as petrified to me! (Not even a little wooden....Ed). *Lara's*



*Larry Martin*



## January General Meeting, cont.

*Theme* (Somewhere, My Love) with the violins and balalaika was one of the loveliest arrangements I have ever heard of that gorgeous song! *In Den Bergen* with trumpet, balalaika and chorus (via MIDI, of course) and the *Ländler* from "The Sound of Music" (One of my favorite melodies, were equally lovely. Thanks, **Arnie!** By the way, folks, **Arnie** plays every Fri. and Sat. eve at the Elbe restaurant in Palo Alto.

**David Mostardi**, with his beautiful wooden-finish polka accordion with three different musette tunings on it, then played three Bulgarian folk dances. The first one, *Elenino Horo*, I soon discovered, was in 7/8 time (or at least had 7 beats to the measure). It takes a lot of practice to master this type of rhythm, and **David** never missed a beat. The next dance, *Pravo Horo*, is the national dance of Bulgaria. It started out quite slow, then became faster and livelier, and still faster and still livelier. One could hardly resist the temptation to get up and dance! And all the while **David** was encouraging us not to resist! The last number, *Gruncharsko Horo*, had a very unusual beat. I was trying to detect the number of beats to the measure, but couldn't figure this one out. It



David Mostardi

gave me the impression of being very difficult yet beautifully executed. It was nice having this change of ethnic pace at our Club.

**Jim Boggio** came up to the stage (unfortunately sans accordion) to announce that on February 24th he will be giving another lecture at the Academy of Sciences in Golden Gate Park, from 1 to 3 PM, on "Louisiana Music." Jim announced that he is finalizing plans with our Club for his upcoming Cajun/Zydeco workshop.

Next came our final performance of the evening, our featured artists, **Sev Garcia** (on MIDI) and **Bart Beninco** (acoustic). They started with a beautiful *Zorba the Greek*, followed by a fast and live *Hora Staccato*. Then a very well-done and familiar *Valse* by Aram Kachaturian, with lots of forward motion that keeps you focused on the melody as you move with it. Their next number was from Mozart's *Marriage of Figaro*. Those two accordions, one with MIDI, sounded just like a symphony orchestra! It was gorgeous! I love to see/hear classical music on accordion and hope we will have more of it. **Sev** and **Bart's Jolly Caballero** was dedicated to **Frank Panacci** for having unearthed the music for them. The arrangement, by **Sev**, brought the house down. These fellows are real pros! A standing ovation and demands of "More, More" induced them to play two more wonderful numbers, *Loco Loco Samba* by John Molinari Sr., and *Kolmar Grand March*. The crowd wanted more but, unfortunately, it was time to give up the hall.

A great show! Where else can you get first-class entertainment for the price?? Thanks to all you wonderful performers.

### Recent Donations to BAAC Endowment Fund

Valerie Kieser 2/1/96  
Ken Chambers 2/96

### NEW MEMBERS

Gloria Axelson, Truckee, CA  
George Campi, Pacifica, CA  
D. Cruickshank, San Jose, CA  
Mr/Mrs Paul De Roober,  
San Francisco, CA  
Emmett Donnelle, Gaithersburg, MD  
Elio Fontana, Colma, CA  
George Johnstone, San Rafael, CA  
Dale Meyer, San Francisco, CA  
Walter Nilsson, Sun City, CA  
Welcome, everyone!

Thank you so much  
for becoming part of our Club.  
Keep in touch and keep squeezin' !

If you would like to join the San Francisco Bay Area Accordion Club, please send a check for \$20 payable to BAAC to our Financial Secretary, Frank Montoro, 1448 Tarrytown San Mateo, CA. 94402. You will receive newsletters through June '96. We welcome all interested persons!

### Contact Phone #s for Officers and Board Members:

Pres: Bob Berta (415) 756-8309  
V.P. Joe Smiell (510) 832-6938  
Treas. Algis Ratnikas (415) 587-9910  
Record.Sect. Val Kieser (510) 531-4836  
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Mary-Alice Eldon (415) 366-7819  
Marian Kelly (415) 854-1896  
Frank Panacci (415) 731-1039  
Frank Schlotter (510) 339-8657  
Bob Smith (415) 856-9321

## Interview with Hector Silva of Forever Tango

by Val Kieser

During intermission at the Feb 5th BAAC meeting, I had a brief conversation with Hector Silva, bandoneonist with Forever Tango, who had attended as the guest of Peter Adler. Since Peter had told me that Hector spoke little English, I decided to show off and try interviewing him in Spanish. I guess I sounded OK, because he replied in full-speed Argentinian Spanish, of which I could catch only a word here and there!

I learned that Hector is from Buenos Aires and has been playing with Forever Tango since last May. He has played bandoneon since he was a small child. Then his friend, Victor Meneses, a dancer with **Forever Tango**, saw my plight and helped me with translation. I learned that there are only 20-30 people in the whole world who play bandoneon. All bandoneons are made in Germany, where the instrument originated. The factory is in Berlin. The original purpose was to provide portable music that sounded similar to an organ. Two different styles of construction and materials have developed as features were added. The bandoneon for tango has two reeds only (root and octave) and is diatonic. The bandoneon class will begin after Hector returns from a trip he is about to make to Buenos Aires.

## Meet a New BAAC Member featuring B B Simmons

Here's a thumbnail sketch of one of our new members, using information gleaned from the recent survey of new members:

B B Simmons of Berkeley tells us that he joined BAAC as a piano accordion and fiddle player. His musical interests focus on folk tunes, and on Irish, Klezmer, French, and Italian. He practices daily. In his spare time, he also plays piano, mandolin, and guitar.

B B reports that he worked in the music industry from '74 to '80 and that his sister and brother-in law, Wendy and Butch Taylor, are professional musicians (guitar) in Connecticut. Currently he teaches in the public schools.

His educational background includes degrees in Painting and Drawing and in Creative Arts. While obtaining the latter degree from S.F.S.U., he studied and worked on video projects. He suggests that he would be willing to help BAAC develop a documentary or creative project.

B B also suggests that we extend our base a bit by including more musical variety at meetings and by doing some outreach work toward Irish or Mexican accordion players. And he'd like to have greater access to tapes and sheet music and suggests that the newsletter publish tunes.

Thanks, B B, for your thoughtful response to our survey. We'll all look forward to meeting you.

MK

Dear BAAC Members:

The fine letter by Ken Chambers printed in this newsletter says it all in summing up the creation of our Endowment Fund for the study of music at a college or conservatory level.

We hope to help provide support each year to an applicant who best meets the criteria in deserving this support. Usually it is not possible to have the accordion as your main instrument at college or conservatory level, so we include those who study other instruments but who also have a love for and who play the accordion.

How will we provide this support? Through an annual contribution by BAAC, through 1/4 of the money collected at our monthly drawing, and through generous tax-deductible contributions of members and friends like Ken Chambers.

If you wish to contribute in the memory of a loved one, or if you are racking your brain to find a gift for someone, why not send a tax-deductible contribution to the BAAC Endowment Fund in this person's name? A card will be sent to the person or family whom you designate, informing them of the gift given in their name.

What better gift can you give your loved one or friend than this active support of a music student?

What a joy that we are doing our part as a Club and as individuals to keep music and the accordion alive and well for posterity.

Thank you all,

Mary-Alice Eldon

## Featured in March: **THE INTERNATIONALS**

You'll be sure to attend BAAC's March general meeting to hear our featured performers, Bob Maggiora, Steve McGinnis, and Portor Goltz, (on accordion, electric bass and tuba, and drums, respectively), who call themselves **The Internationals**.

The group says that they specialize in dance music from Germany, France, Switzerland, Italy, the Netherlands, Czechoslovakia, and Yugoslavia "to name a few." In addition, they perform all the standard US dance music, including some rock 'n roll. The three yodel and sing in several different languages. They may wear European costumes, but you can expect a wide variety of music from this talented trio.

The group has a long history, greatly abbreviated here, including performances on stages all over the world and with not a few cruise lines. Recently they appeared as guests on a German TV Christmas Special which was broadcast nationally in Germany on Christmas Eve.

They'll play the second half of our March meeting and will doubtless provide opportunities for you to dance. So bring your favorite partner, or plan to choose one there, or just sit back and enjoy this delightful, aptly named group.



## Queen of the Jazz Accordion

President Alice Hall of our sister accordion club in L.A., FOTA (Friends of the Accordion) has sent us a picture and quote from Newsweek Magazine concerning her wonderful selection, *What Is This Thing Called Love* on the new 3-CD set Planet Squeezebox:

“Van Nuys resident and ace of the accordion Alice Hall has a recently released selection on the CD Planet Squeezebox. Alice.....will raise your pulse if you’ve still got one.” Alice has long been called “Queen of the Jazz Accordion”, and that selection will show you why!

(You can purchase the set from Marian or from record stores.)



Bandoneons, Yes! Dale Meyer, Peter Adler, Jim Boggio, George Guim, Steve Palubinskas, Paul Kostka, Tom McTavish and Heber Tosini (who was the translator). Names not in order.

## BAY AREA BANDONEON FAN CLUB MEETS

by *Bob Berta*

Saturday Feb. 3 saw the first meeting of the new bandoneon group. BAAC member Peter Adler is a fanatic of the Bandoneon and the Argentine Tango. The hit musical extravaganza “Forever Tango” has caused an unprecedented interest in this unique instrument and dance form. Peter thought that it would be appropriate to put members of the “Forever Tango” group in contact with Club members interested in learning how to play this instrument.

An enthusiastic bunch of enthusiasts met in San Francisco to organize a special interest group of the BAAC. I attended to snap some pictures of the participants and to appreciate the fine bandoneons on display. Peter took his “new” bandoneon apart so that we could all appreciate the art in the construction of such a fine instrument. We can look to Peter to supply a couple of articles down the road on the Bandoneon.

While to me (a piano accordion player) the multitude of buttons looked unfathomable, I was assured that they could be mastered. And for those of you who play button boxes or chromatic accordions...that won't help you either. The system is completely different since the instrument is diatonic.

By the way....members at the February meeting had a chance to meet a couple of members of the “Forever Tango” bunch and evidently plans are in the works for them to perform at an upcoming meeting...perhaps in April. Wow!! I bet that will be a well attended meeting!

# Cotati Accordions



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NEXT MEETING: MONDAY  
March 4, 1996  
7:00 PM

Donworth Hall  
22nd & Eucalyptus  
SAN FRANCISCO

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